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## Extended essay cover

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Candidate session number			
Candidate name			
School name			
Examination session (May or November)	MAY	Year	2015

Diploma Programme subject in which this extended essay is registered: MUSIC

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: To what extent does the use of the clarinet change between Classical Period orchestral music and 20<sup>th</sup> Century jazz orchestral music?

### Candidate's declaration

*This declaration must be signed by the candidate; otherwise a mark of zero will be issued.*

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

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Date: 1/21/15

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Name of supervisor (CAPITAL letters) \_\_\_\_\_

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

explored many related research areas before arriving at this question. Structure and organization issues eventually were resolved. She worked hard on developing her argument and providing evidence.

This declaration must be signed by the supervisor; otherwise a mark of zero will be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

As per the section entitled "Responsibilities of the Supervisor" in the EE guide, the recommended number of hours spent with candidates is between 3 and 5 hours. Schools will be contacted when the number of hours is left blank, or where 0 hours are stated and there lacks an explanation. Schools will also be contacted in the event that number of hours spent is significantly excessive compared to the recommendation.

I spent  hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: \_\_\_\_\_

Date: 2/6/15

# Assessment form (for examiner use only)

Candidate session number				
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## Achievement level

Criteria	Examiner 1	maximum	Examiner 2	maximum	Examiner 3
A research question	1	2		2	
B introduction	1	2		2	
C investigation	2	4		4	
D knowledge and understanding	2	4		4	
E reasoned argument	2	4		4	
F analysis and evaluation	2	4		4	
G use of subject language	2	4		4	
H conclusion	2	2		2	
I formal presentation	2	4		4	
J abstract	2	2		2	
K holistic judgment	2	4		4	

Total out of 36




Name of examiner 1: \_\_\_\_\_ Examiner number: \_\_\_\_\_  
(CAPITAL letters)

Name of examiner 2: \_\_\_\_\_ Examiner number: \_\_\_\_\_  
(CAPITAL letters)

Name of examiner 3: \_\_\_\_\_ Examiner number: \_\_\_\_\_  
(CAPITAL letters)

IB Assessment Centre use only: B: \_\_\_\_\_

IB Assessment Centre use only: A: \_\_\_\_\_

Research Question: To what extent does the use of the clarinet change between Classical  
Period orchestral music and 20<sup>th</sup> Century jazz orchestral music?

Subject: Music

Word Count: 3704

A Broadly stated research  
question



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### Abstract

In this essay I answer my research question, "To what extent does the use of the clarinet change between Classical Period orchestral music and 20<sup>th</sup> Century jazz influenced orchestral music?" First, I describe the main characteristics of the Classical Period and include background on Wolfgang Amadeus Mozart's life and his music, since I analyze two of his works to support my research question. I use the clarinet parts from Symphony No. 40 in G major and the overture from his opera The Marriage of Figaro and analyze them for melodic movement, rhythmic patterns, range, and use of articulation. With the same format for the Classical Period, I describe main characteristics of 20<sup>th</sup> Century orchestral music with a jazz influence and provide background on George Gershwin's life and his music. I use George Gershwin's Rhapsody in Blue and the song "Summertime" from his opera Porgy and Bess and then analyze those pieces' clarinet parts for the same criteria as the Mozart pieces. While analyzing both, I conclude that although they have similar characteristics like scalar motion, they are different in that the clarinet parts are used more as solo instruments in Gershwin's pieces rather than Mozart's. And overall, it can be proven that the use of the clarinet changes drastically between Classical Period orchestral music and 20<sup>th</sup> Century jazz influenced orchestral music.

R.Q.

Scope

Conclusion

Word Count: 221

An effective summary



## Introduction

The B flat clarinet is “a single-reed woodwind instrument with a beak-shaped mouthpiece, cylindrical in shape with a slightly flared bell.” (Kamien 661) “Mozart was the first composer to use Clarinets in orchestra around the 1780’s.” (Moore, What’s That Instrument: The Clarinet, Bakersfield Symphony Orchestra) and is still used today in modern orchestras. In orchestras, there are usually two B flat clarinets that sit with the rest of the woodwinds. If there is a solo in the clarinet section, then the first clarinet will play this part. But if there is a concerto specifically written for clarinet to be played, they will stand in front of the stage, next to the conductor.

Whose?

Throughout the history of music and as music has evolved, composers in the modern era have become fascinated with the use of the clarinet and have provided parts that may have the melody more often than it would in, per say, the classical music era, where its part would be primarily to sustain the chord being played by the whole orchestra. It’s important to look at how the use of the clarinet has changed over time because it could influence how future composers can use the clarinet in their pieces. Through looking at orchestral pieces in the Classical period and orchestral pieces in the 20<sup>th</sup> century, the question to bring up is “To what extent does the use of the clarinet change between Classical Period orchestral music and 20<sup>th</sup> Century jazz orchestral music?”

A general introduction in broad statements.  
Focussing the question and the introduction, precisely on the pieces chosen for the comparison would have supported a view, clarity and validity.



## Classical Music and Mozart

In this section, I will describe what the Classical Period was and discuss characteristics of music from this period, specifically by Wolfgang Amadeus Mozart.

Much more contextua-  
tion than what  
needed -

The Classical Period lasted from 1750-1820. It began with the death of the infamous Baroque composer Johann Sebastian Bach, but “the transition from the baroque style to the full flowering of the classical is called the preclassical period; it extends from roughly 1730 to 1770.” (Kamien 214) Many different characteristics the Classical period were known for were its contrast of mood within a piece, flexibility of rhythm, crescendos & decrescendos, and the end of the basso continuo from the Baroque period, which was a “Baroque accompaniment made up of a bass part usually played by two instruments: a keyboard plus a low melodic instrument” (Kamien 658). It was a more expressive time for music where typically, in the Baroque period, there was a mood, tempo, and dynamic that would stay constant throughout the entirety of a piece.

Does not appl-  
to the resea

Wolfgang Amadeus Mozart (1756-1791) was a child prodigy who was born in Salzburg, Austria. By the time he was six years old, he could play the harpsichord and violin, improvise fugues, write minuets, and read music perfectly at first sight. He started writing symphonies at the age of 8 and operas at the age of 12. By his early teens, Mozart had behind him works that would have brought credit to a composer three times his age (Kamien 250). Throughout his life he composed over 600 works, between symphonies, concertos, and operas. Two of his most famous works include the opera The Marriage of Figaro (1786) and Symphony No. 40 in G Major (1788).







combination of whole steps and half steps, these 7 measures move down chromatically, only in half steps. This gives the clarinet a “falling” effect.



Figure 2  
Mozart, Wolfgang A.  
Symphony No. 40 in G Major  
Movt. 1, measures 160-166  
Clarinet 1

These measures show how Mozart uses scalar motion within a chromatic scale to create a melody in Symphony No. 40 in G Major.

#### Melodic movement of the clarinet in The Marriage of Figaro Overture

In this section I will discuss the melodic movement of the clarinet in specific sections of the Marriage of Figaro Overture.

The measures in Figure 7 are towards the end of the overture. Mozart uses scalar motion in this section, where the eight notes descend down a major scale. This forms a very simple melody that the clarinet player will be able to play with ease.



Figure 3  
Mozart, Wolfgang A.  
The Marriage of Figaro Overture  
Measures 274-286  
Clarinet 1





These measures show how Mozart using scalar motion also creates the melodic movement in the overture of The Marriage of Figaro.

In contrast, the measures in Figure 8 are in the beginning of the overture. These notes also play in scalar motion, but not as frequent as constant eighth notes. They play in a quarter note/two eighth-note rhythm. This set of scalar motion notes ends on the root note, being E because this is in an E major scale.

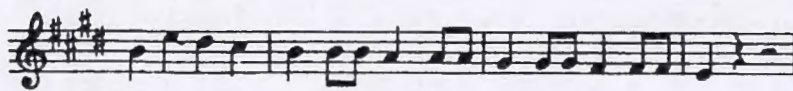


Figure 4  
Mozart, Wolfgang A.  
The Marriage of Figaro  
Measures 15-18  
Clarinet 1

These measures show how the melody, again, uses scalar motion in the overture of The Marriage of Figaro by Mozart.

#### Rhythm in Symphony No. 40 in G Major

In this section, I will speak about the rhythm in specific sections of the symphony.

These measures are from the second movement, Andante in E-flat major, which is in 6/8. The rhythm shown shows two 32<sup>nd</sup> notes on each downbeat of the measure, except for the first downbeat. This gives the piece a “skipping” feeling because of the descending notes and slurred notes. This was an advanced rhythm for the clarinet during the Classical Period, since normally the clarinet was given whole notes to sustain the chord the orchestra was trying to create.





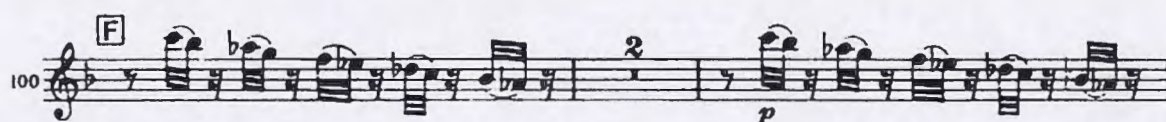


Figure 5  
Mozart, Wolfgang A.  
Symphony No. 40 in G Major  
Movt. 2, measures 100-104  
Clarinet 1

These measures show how Mozart uses an advanced rhythm for his melody in Symphony No. 40 in G Major.

The measures in Figure 6 are from the third movement Menuetto, Allegretto, which is in 3/4. The rhythm in this portion of the symphony is incredibly simple for the clarinet to play. Every note played in this measure is played on the downbeat, making the rhythm for the clarinet player very simple to read and play.

*Unaccented*



Figure 6  
Mozart, Wolfgang A.  
Symphony No. 40 in G Major  
Movt. 3, measures 1-42  
Clarinet 1

These measures show how the clarinet played simplistic rhythms in Mozart's Symphony No. 40 in G Major.

Can be no  
precise, the  
best term choice

### Rhythm of the clarinet in The Marriage of Figaro Overture

In this section I will discuss the rhythm of the clarinet in a certain section of The Marriage of Figaro overture.

The measures in Figure 7 show that the rhythm throughout Mozart's Figaro Overture is incredibly simplistic and minimalistic. This shows that Mozart didn't have the clarinet be part of the melody in this section, but helped sustain the chords of the piece. During the Classical period, composers typically created melodies based off of scales and chords, and this clarinet part helps sustain those chords.

in the clarinet part

observations &  
always precise



Figure 7  
Mozart, Wolfgang A.  
The Marriage of Figaro Overture  
Measures 35-58  
Clarinet 1

Showing the part in the whole  
score context would have been more  
helpful here

These measures show that the rhythm of the clarinet in the overture of The Marriage of Figaro by Mozart is simplistic.

### Range of the clarinet in Symphony No. 40 in G major

In this section I will speak about the range of the clarinet used during specific sections of the symphony.

The measures in Figure 8 are from the fourth movement of the symphony, Finale, Allegro assai. These measures show the range that Mozart uses for the clarinet in a nutshell. In modern era, the clarinet is known to have a lower register and an upper register. In this excerpt from the final movement, the clarinet plays the majority of the notes in the upper register, which includes the notes from B natural up to an A natural one ledger line above the staff. This section only explores three notes in the lower register.

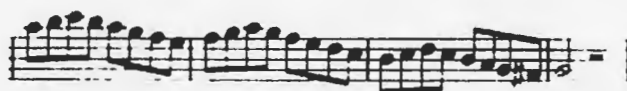


Figure 8  
Mozart, Wolfgang A.  
Symphony No. 40 in G Major  
Movt. 4, measures 45-48  
Clarinet 1

How about an evaluation of the range in the entire work?  
The observations frequently are presented from a fragment where an evaluation of the feature mentioned in the whole work would be appropriate to support the claims

These measures show that Mozart's use of the range of the clarinet was constrained to only a few notes in the lower register and the majority in the upper register in Symphony No. 40 in G Major.

### Range of the clarinet in The Marriage of Figaro Overture

In this section I will discuss the range of the clarinet in a certain section of The Marriage of Figaro Overture.

Also in Figure 7, it can be seen that the clarinet did not have a huge range of what notes it played. Mozart wrote this overture to be played in what seemed like one octave, from low E to middle E. This shows that the clarinets in the 1700's were not developed enough to play incredibly high or incredibly low notes. If a professional clarinetist today



were to look at this piece, they would most likely be able to sight read it without having to study it before hand, it was just that easy.

### Articulation of the clarinet in Symphony No. 40 in G major

In this section, I will speak about the articulation of the clarinet in specific sections of the symphony.

The measures in Figure 9 are also from the fourth movement and show the same rhythmic pattern happening over many measures. Specifically, it shows a quarter note tied to another quarter note on the fourth beat of the previous measure. Then, there are staccato quarter notes ascending up a scale in the first measure, going up to a half note on the first downbeat of the following measure. The staccato notes have a short sound and are followed by a long half note, giving contrast.



Figure 9  
Mozart, Wolfgang A.  
Symphony No. 40 in G Major  
Movt. 4, measures 174-201  
Clarinet 1

These measures prove that the articulation of the clarinet in Mozart's Symphony No. 40 in G Major is mainly staccato and slurred.

### Articulation of the clarinet in The Marriage of Figaro Overture

Reasoning d  
not convin

The observation is valid for the excerpt shown. How is it justified for the entire work

In this section I will discuss the articulation of the clarinet in a certain section of The Marriage of Figaro Overture.

The measures in Figure 10 are the last measures of the overture. In the beginning of these measures, there are staccato markings above the quarter notes, making them short. Throughout the rest of the piece, there are no specific articulation markings for the clarinetist. It does not make the notes staccato, legato, or accented in any way.

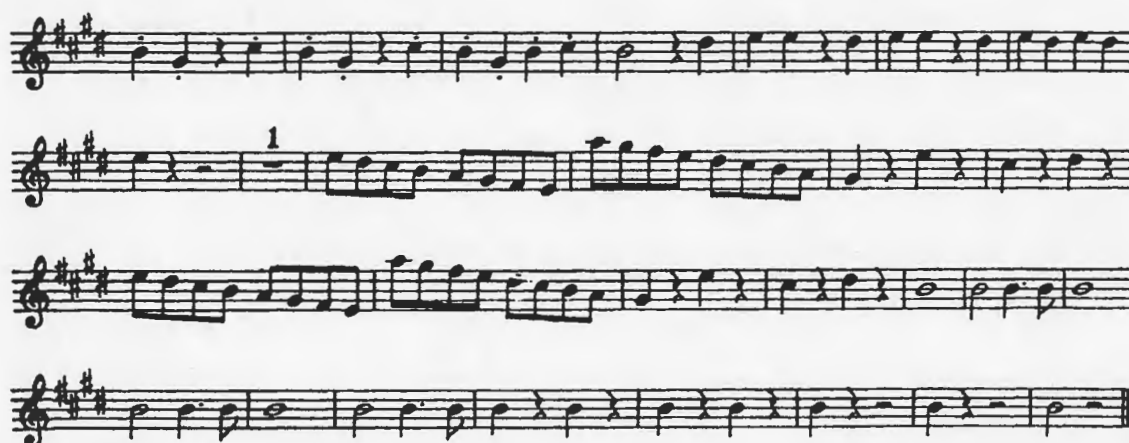


Figure 10  
Mozart, Wolfgang A.  
The Marriage of Figaro Overture  
Measures 267-294  
Clarinet 1

These measures show that the articulation for the clarinet is also staccato in the overture for The Marriage of Figaro by Mozart, just like in his Symphony No. 40 in G Major.

A boldly  
stated  
observation

There is evidence of staccato use in 3 measures above ✓

## 20<sup>th</sup> Century Orchestral Music and Gershwin

*This information is too general and introductory to be part of the research body.*

In this section I will describe 20<sup>th</sup> Century Orchestral music, as well as jazz music. I will also define the characteristics used through this period, specifically by George Gershwin.

The 20<sup>th</sup> Century began an age for music of diversity. There were no set boundaries on how to create music and what should be involved with it. Pieces of music ranged from neoclassicism, where composers would compose in the style of Classical composers, to John Cage's infamous 4'33', which involved an orchestra sitting on a stage for 4 minutes and 33 seconds and in complete silence. But, some characteristics that were involved in making 20<sup>th</sup> century music included tone color, dissonance, and immense ornamentation.

The origins of jazz began in the United States by musicians performing in the streets of southern cities like New Orleans. The term jazz didn't become current until 1917, but the earliest that music could've been classified as jazz was 1900. Some characteristics that are involved in jazz music are improvisation, theme and variations, and tone color.

George Gershwin was an American composer who lived from 1898-1937. He's known as a "jazz-flavored orchestral composer" (Kamien 521) and that can be shown through many of his works like *An American in Paris*. He grew up on the Lower East Side of Manhattan where he was exposed to music all around him. His profound love for "popular" music and "classical" music helped him find his passion for composing. In his life, he composed many scores for Broadway musicals and fewer orchestral pieces, but all of them were mainly jazz influenced, using blues scales and swing eighth notes. (Two



of his most famous works are *Rhapsody In Blue* (1924) and the opera *Porgy and Bess* (1935) (Gershwin Bio).

#### Use of the clarinet in *Rhapsody in Blue* and *Porgy and Bess*

In this section I will analyze the first clarinet part in *Rhapsody In Blue* and “Summertime” from *Porgy and Bess* for their melodic movement, rhythm, range, and articulation.

*Rhapsody in Blue* was written in 1924 and is Gershwin’s most famous work. “It was commissioned by the bandleader Paul Whiteman for a special concert to be given on [Abraham] Lincoln’s birthday in 1924. The concert was intended to prove that jazz—or, more accurately, the popular music Whiteman considered jazz—merited serious attention” (Kamien 523).

*Porgy and Bess* is an opera that was first performed in 1935 and originally conceived as an “American folk opera” and contained a cast of classically trained African-American singers—which was a daring creative choice at the time. The opera made big success, but wasn’t accepted as an opera in the United States until 1976. “The opera is admired for Gershwin’s innovative synthesis of European orchestral techniques with American jazz and folk music idioms.” (Gershwin Bio). *Summertime* has become the most known selection from the opera.

#### Melodic movement of the clarinet in *Rhapsody in Blue*

In this section, I will discuss the melodic movement of the first clarinet in certain sections of *Rhapsody in Blue*.

In the measures show in Figure 11, the melodic movement of the clarinet is chromatic and involves the use of many accidentals to provide a jazz influence to the piece. The first measure uses ascending chromatics, moving from G sharp to A, up to A sharp. This is used to create a "climbing" effect in the piece so the melody can reach its peak in the second measure. The melody shown here, compared to the Mozart pieces, is incredibly more diverse in what it used. The Mozart pieces would use scalar motion in its melody while in Rhapsody in Blue, Gershwin uses chromatics and accidentals to give a jazz influence to the piece, something that wouldn't have been seen during the Classical Period.

Chromatic is used by the author out in page earlier

Analysis does not convince for the reasons argued..



Figure 11  
Gershwin, George  
Rhapsody in Blue  
Measures 107-109  
Clarinet 1

These measures show how the melody is formed using the same climbing effect that Mozart used, but is more complex in Gershwin's Rhapsody in Blue.

Not persuasively justify stylistic differences not convincingly explained

Another example of the melodic movement of the clarinet in this piece is in measures 8-10. At this location the clarinet has a solo melody, which is already a twist from what Mozart would compose. Measure 10 has no scalar motion involved, unlike the Classical Period, which based many of its melodies off of scales. Gershwin uses a broken chord in the second triplet of the third measure in Figure 12, with the notes D, B, G.

Not exclusively

No clef provided yet the assumption of a treble clef would render the pitches mentioned as F, D, G ✓

Although these broken chords were used during the Classical Period, they weren't played in such a high octave that Gershwin writes it in. *Range*

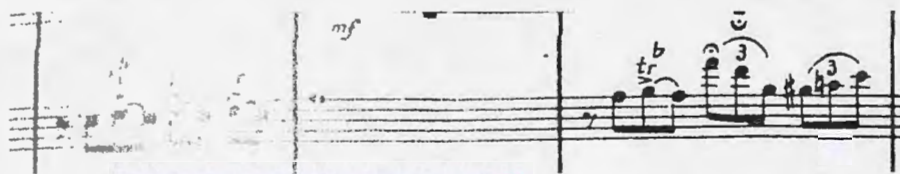


Figure 12  
Gershwin, George  
Rhapsody in Blue  
Measures 8-10  
Clarinet 1

These measures exemplify how Gershwin uses broken chords to create his melody for the clarinet in Rhapsody in Blue. *Relevance?*

### Melodic movement of the clarinet in Porgy and Bess' "Summertime"

In this section I will discuss the melodic movement of the clarinet in a certain section of Porgy and Bess' "Summertime."

In Figure 13, the clarinet is shown coming in with the melody of the piece, which follows along with the vocalist of the song. The melody of this piece is based on the note E, since in measures 8 and 12 both begin their melodic phrases on E. In this piece, compared to Rhapsody in Blue, the melody is a lot more contained and follows the scale it's written in, instead of using accidentals to create a jazz influence. In Porgy and Bess, when looking at the entire score as a whole, it creates jazz chords that are sustained. But in the melody, it is entirely major. This is a characteristic that is also found in Mozart's Classical pieces. His pieces were based on scales, and so is this melody.







Figure 13  
Gershwin, George  
Porgy and Bess' "Summertime"  
Measures 8-12  
Clarinet 1

These measures show how in Summertime by Gershwin, the melody is also made off of scales like Mozart. *Rather following a chord outline —*

#### Rhythm of the clarinet in Rhapsody in Blue

In this section I will discuss the rhythm of the clarinet in a certain section of Rhapsody in Blue.

In Figure 14, Gershwin uses triplets to give a different sound to the piece, while it is in common time, or 4/4. In these measures, it is shown that Gershwin likes to use an emphasis on every third note, using a tie between the upbeat of the second beat of the second measure and the downbeat of the third measure. He does this again with the upbeat of the fourth beat of the second measure and the downbeat of the first beat of the third measure, and once again with the upbeat of the second beat of the third measure and the downbeat of the third beat. The rhythms used in the Classical Period with Mozart were basic, with each beat being on the downbeat in a measure, as show in Figure 4. This shows the difference in rhythmic patterns of the Classical Period and 20<sup>th</sup> Century orchestral music.

*inaccurate  
&  
oversimplified*





Figure 14  
Gershwin, George  
Rhapsody in Blue  
Measures 21-23  
Clarinet 1

*Yes, yet more specific detail on the rhythmic differences would be necessary to make the point*

These measures show the complex rhythms Gershwin used when writing the melody for Rhapsody in Blue.

#### Rhythm of the clarinet in Porgy and Bess' "Summertime"

In this section I will discuss the rhythm of the clarinet in a certain section of Porgy and Bess.

Measures 17-21 show that the rhythm used for this piece consisted of triplets and eighth notes. Also, Gershwin uses dotted eighth notes and a sixteenth note to create a "skipping" feeling for the listener. His rhythms are mainly on the upbeat of a beat in a measure instead of the downbeat. This is much unlike how Mozart used rhythm in his pieces. When looking at Symphony No. 40 in G major and the overture of The Marriage of Figaro, the rhythms he used were very simple, consisting of quarter notes and whole notes beginning on the downbeat in a measure. The triplet over the quarter note and the eighth note is another way to write notes that are supposed to be played swung. Swing notes are a very typical characteristic of jazz music and this shows how Gershwin keeps his jazz influence in an opera.



*Excerpt location?*

Figure 15  
Gershwin, George  
Porgy and Bess' "Summertime"  
Measures 17-21  
Clarinet 1

OK - yet the caption should've appeared under the actual illustration/figure

These measures show how Gershwin used the same skipping feeling that Mozart used in Symphony No. 40, but his rhythms are more complex in Summertime from Porgy and Bess.

### Range of the clarinet in Rhapsody in Blue

In this section I will discuss the range of the clarinet in a certain section of Rhapsody in Blue.

The measures in Figure 16 contains a solo for the clarinet, which can basically prove the contrast between how Mozart uses the clarinet and how Gershwin uses it in all musical elements, but most specifically how he explores the range of the clarinet. It begins with a trill of a G two ledger lines under the staff at a piano dynamic with a fermata, causing suspense and an intense form of expression. And all of a sudden, there is a glissando with a crescendo and 17<sup>th</sup> note set up to a C two ledger lines above the staff. While analyzing the music of Mozart, there were never any glissandos as grand as the one in these measures, since glissandos weren't used until the 1900s. His use of both the lower register and the upper register helps display how versatile this instrument is. This section shows the range of the instrument and how much the use of the clarinet has expanded since the late 1700s.

A good clear difference;







Figure 16  
Gershwin, George  
Rhapsody in Blue  
Measures 1-5  
Clarinet I

These measures show how drastic the range that Gershwin uses in Rhapsody in Blue is in comparison to Mozart.

#### The range of the clarinet in Porgy and Bess' "Summertime"

In this section I will discuss the range of the clarinet in a certain section of Porgy and Bess' "Summertime."

Also shown in Figure 15, the range of this song is very similar to how Mozart did not use that large of a range in his pieces. All of the notes in this figure stay on the staff which is not exploring the true range of the clarinet, like how Gershwin does in the beginning of Rhapsody in Blue.

contradicts  
writing

#### The articulation of the clarinet in Rhapsody in Blue

In this section I will discuss the articulation of the clarinet in a certain section of Rhapsody in Blue.

Also in Figure 16, Gershwin displays articulation techniques that were never seen in the works of Mozart that have been analyzed. In measures 2-5, he uses accented legato eight-note triplets and accented legato eight notes. These markings were used to give an elongated feeling to the melody, but for the musician playing the clarinet to attack the

✓

note with the accent. Triplets were not used in Symphony No. 40 or in the overture for The Marriage of Figaro, as well as grace notes, which appear before the triplets in measure 2. In measure 3, the first eighth note of the measure is accented, and once that happens, every third beat is accented to give a jazz interpretation of the piece.

*inaccurate*

### The articulation of the clarinet in Porgy and Bess' "Summertime"

In this section I will discuss the articulation of the clarinet in a certain section of Porgy and Bess' "Summertime."

The articulation shown in Figure 17 contains a long slur, where one breath is taken to sustain multiple notes. There were no elongated slurs found while analyzing both clarinet parts by Mozart. Gershwin uses these slurs to accentuate the clarinet's melody. In the repeat there is also an accent over the upbeat of the second beat to initiate the next phrase. *yes, relevance?*



Figure 17  
Gershwin, George  
Porgy and Bess' "Summertime"  
Measures 22-24  
Clarinet 1

These measures show how the articulation for the clarinet part of Summertime was mainly slurred.



## Conclusion

Through a further analysis into Mozart's Symphony No. 40 in G major and the opera *The Marriage of Figaro*, and Gershwin's *Rhapsody in Blue* and the song "Summertime" from the opera *Porgy and Bess*, it can be concluded that when answering, "To what extent does the use of the clarinet change between Classical Period orchestral music and 20<sup>th</sup> Century jazz orchestral music?" the use of the clarinet in Classical Period orchestral music changes from the use of the clarinet in 20<sup>th</sup> Century orchestral music with a jazz influence to some extent.

After looking at specific elements of music that help create the works that I analyzed, including melodic movement, rhythm, range and articulation, it can actually be found that some of the techniques Mozart used, Gershwin did as well. For example, both composers used scalar motion when creating their melodies, although Mozart's were simplistic and Gershwin's included accidentals that derived from the original scale which gave his pieces a jazz influence.

But even with similarities, there were some drastic differences. For example, the range that Mozart used for the clarinet was mainly in the upper register of the instrument and only played three notes in the lower register in the excerpt I provided of Symphony No. 40 in G Major. But in the beginning of Gershwin's *Rhapsody in Blue*, the clarinet plays a melody with a glissando that hits almost every note the clarinet can possibly play on the instrument.

While answering my research question, I began to wonder why the use of the clarinet could change so drastically. Could it have been the difference in time period? The clarinet was invented only in the 1780s and it could be possible that the clarinet





wasn't developed enough during the Classical period to play notes that were much higher or much lower in its range. This could have limited Mozart from extending the range in his melodies. But in the 20<sup>th</sup> century, it had been over 200 years since the instrument was invented and composers like Gershwin may have had more knowledge of what the instrument was capable of performing.

Overall, the clarinet being used through these time periods has evolved drastically. It can be shown through this evidence that the clarinet has changed in its melodic usage, rhythmic patterns, range of notes, and articulation written by its composer over time.



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